172 for religious reasons. At any rate it may be stated positively that the fertility cult was in vogue at the same epoch, to judge from the many drawings which are erotic in character. Finally, we may add that magic was practiced with regard to some animals -- antelopes, hippopotamuses. Their reproductions are often connected with cabalistic signs, such as a double spiral or an appendage between the horns resembling the uraeus of the Egyptians. Several stone statuettes, probably from the Neolithic age, have been found at Tit, Tazerouk (Ahaggar), and Tabelbalet (Tassili). They represented animals, rams or bovids and owls, which were surely the object of idolatry.

In the so-called bovid period, identical observations may be made. Several cows wear disks between their horns or else a little ring representing a slip knot. Perhaps these drawings are related to ram worship which was very much in vogue in North Africa and especially in the oasis of Ammon; this cult seems to have been replaced in the Central Sahara by worship of the cow. This animal was still honored as a god by the Berbers, who called it Doul Korneîn. The Sudanese Peul had no mystic life except [171] their cow worship. We must explain that no similar belief has been discovered among the Tuareg.

The rock paintings, which are on the whole more recent than the oldest drawings, also give us a few indications to be remembered. Near Djanet a large painted panel represents a series of more or less steatopygic women dancing in the middle of a circle of people who are clapping their hands; then on his side, a man enters in turn into the dance, wearing a mask topped with horns (he is a sorceror or wears an ancestors' mask). This is exactly the picture of the magic scenes which we see among the Sudanese, where they periodically organize dances in which the masks of family ancestors participate. Traces of these dances have even been maintained [532 535] in the Djanet oasis; every year there, on the occasion of the festival of "zébiba," people dress in tawdry finery and masks topped with horns. At Mertoûtek one may also see a large

3: Holiday J-5 (ca. 1955) 1956 MS25 Tuareg MS25
Hoggar

533 The melody of this attractive little song is more advanced than the two preceding examples, but the accompanying rhythm is now restricted to a straight beat that never varies:

Voices in Unison

Rhythm

●535 Dancing among the Tuareg seems to be restricted to the men; a kind of war dance, nowadays no more than a remembrance of things past, in which they stamp and whoop and brandish their weapons in time to the chanting of the women. It is possible, though not likely, that Tuareg women do dance at the "ahals"; but in the absence of actual corroboration the supposition may be discounted: the role of women would appear to be predominantly passive, the initiative being the prerogative of the men. It must be 105 remembered that the Tuareg has not the settled village existence of the African tribe and as a result his life is marked less by organised ceremony, less by religious observance, however primitive. Aloof and alone the Targui remains the "last of the desert". Within two days' journey of his territory his name becomes legendary: little is known of his customs and his music is unheard. He is the Abandoned of God.

7:Nicolaisen E-5 (1951-1962) 1963

MS25 Tuareg MS25
Middle East M1

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291
533
634
535

Fig. 296. Tuareg women dancing in front of professional musicians of Agadez. Ayr, the *Igwadiyan* tribe.

M
582

state the converse proposition that it underlies the extreme fission process characteristic of Arab lineage structure the one structural function of the institution promoting the segmentation process. From this point of view feud and fission are not at all dysfunctional factors, but are necessary for the continuity and viability of Bedouin society (Murphy & Kasdan 1959, p. 18). Such theories of marriage with a father's brother's daughter and its functional connection with the political system may contain an important element of truth, though Westermarck was told in Morocco that cousin marriages easily lead to quarrels between the husband's and the wife's families, both of whom want to interfere in the married life of the couple. Furthermore, Westermarck observes that this argument against cousin marriage was used by the Arab poet, Mu'allakāt (Westermarck 1914, p. 54 f.).

M
582
583

All over the Near and Middle East where marriages with a father's brother's daughter constitute the traditional type of mating, it is a rule that a man should have the right to marry his paternal cousin for a reduced price or only pay the wedding expenses. This custom is richly confirmed in the literature from North Africa and the Arabian Peninsula. It has also been observed among the Kurds by F. Barth, who thinks that bride-wealth is paid should a man not marry a paternal cousin, as compensation to the bride's father because he does not secure that reinforcement of his minimal lineage which would have been acquired had his daughter married his brother's son (cf. F. Barth 1954,